



UNDER THE IMMEDIATE PATRONAGE OF  
**HER MOST GRACIOUS MAJESTY,**  
**AND HER R. H. THE DUCHESS OF KENT.**

# THE MUSICAL WORLD,

A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

*TAMING OF THE SHREW.*

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THE London Choral Societies, disbanded during the summer, are now re-organised and ready to take the field. *Samson* is advertised to be given early in November by the Exeter Hall amateurs. We cannot help admiring the new life this will give to Handel, and most fortunately at a time when the directors of the Ancient Concert are dividing the attention, once exclusively bestowed on him, with other authors whose pretensions to choral music are less solid. Of late years, who has heard any thing of the grandeur and magnificence of the Ancient Concert? No one. The first gathering of the amateurs completely eclipsed all that had been ever heard in that boasted assembly, and we are not sorry to see the fame of Handel, who is a popular musician, a man potent over multitudes, taken out of the guardianship of an exclusive aristocratical body, and committed to the affectionate keeping of the public at large.

The general progress in musical taste and knowledge, to be effected by the Exeter Hall Society, as they themselves improve and advance towards perfection, is incalculable. During the time of the old theatrical oratorios nothing was listened to but songs, for the choruses,—their miserable appointment as to number, made nothing but the comic side of them perceptible, and the grimaces and open-mouthed exaggeration of the performers caught the eye of Hogarth, who has exhibited them in a famous print. To such a performance even Handel listened. The venerable society called the Cecilian Society, though conducted by highly respectable musicians, and cherishing the love of Handel, served full as much in old times for laughter as for admiration, for no other reason than that the parts being weakly supported, exhibited more frequently specimens of the bathos than of the sublime. Yet that herein lay the elements of greatness, we may tell by the complete change of the scene at present.

A few voices to a part show only that incompetence of the means to the end which left choruses formerly in contempt; but the grand accumulation of power now gained has made every part so exceedingly distinct, weighty, and impressive, that greater enjoyment was never had in any department of music than is now received from the choruses at Exeter Hall, even by an uninstructed hearer. From this will proceed in time a public so well cultivated in harmony, that the composer may look forward in prospect to a golden age;—one in which even living he may be understood and rewarded.

### OUR MUSICAL CREED.

#### INTRODUCTION.

It may be said of Music with great truth, that no art yields more disquisition of a curious and interesting nature, or has been made the subject of less. A wide field is therefore presented to any writer who has a mind to explore the subject beyond its old limits (chiefly those of the practical), and to carry his investigations into its more philosophical and less obvious places.

It may be asserted with equal confidence, that no art has been so little subjected to critical method—so little regulated by the principles of taste and judgment. Therefore, again, it appears especially incumbent on musical writers to address themselves to a consideration of *principles*, in order to assist, if possible, in supplying a deficiency which has long been felt.

The sort of disquisitions here alluded to are not usually considered of the most popular kind; but since they are calculated materially to widen the sphere of actual enjoyment, to raise Music in the scale of subjects, and, by leading the mind to a contemplation of other questions of interest and importance, both to enrich it with information and entertain it with variety, they ought at least to form an occasional feature in the speculations of those who profess a wish to advance the better interests of art. Nor is this said in any disparagement of practical writing, nor with any design (as we hope to prove) of abating our attention to the musical interests of the moment, and affairs of every-day concernment. But there can be no doubt that too much time has generally been devoted to points of petty detail, and too little to those broader views of art which include them. Thus we have seen receipts for a symphony—"While your first fiddles are doing so, your flutes should be doing so," &c. &c.; and we have been credibly informed, that "in forte passages the horns and trumpets, with their harmonic notes, *produce commanding effects*;" and that "rapid passages on the violins neatly bowed, accompanied by sostenuto notes on the wind instruments, *produce sure effects*." But not a word have these deponents had to say about the spirit and scope of the compositions thus carved up; which might be *bills of lading*, or *clerk's indentures*, for any thing to be discovered to the contrary from the tone of the writing.

Others have rummaged scores—Leipsic scores, Paris scores, Bonn editions, and what not—and quoted all the pages, and found parallels 'twixt Macedon and Monmouth, and have talked a power of things about "German sixths" and "Italian fifths," and the 4 and 6 natural, and God knows what more of mystic depth,

6	7 sharp
2	4
	2

frightening the letter-press from its propriety (as we fear we do now) and bothering the very compositor how to typify all their learning. But all the result was hopeless stagnation; for pedantry can only keep revolving about its own dull axis—it describes no orbit.

In order to possess a popular medium for the discussion of *principles*, we propose to put together from time to time, under the name of "Our Musical Creed," materials for what we conceive to be a sound view of the art of music. We shall first propound the particular article of belief, and then offer some commentary upon it; not refraining from any digression that may chance to invite us with the prospect of entertainment or variety.

## OUR MUSICAL CREED.

No. I.—*We hold Music to be the DIVINEST of the Arts.*

We thus seek, by one aggregate term, to express the most prominent and distinguishing attributes of Music—its graciousness, its power, and the peculiar nature of its mission, or mode of affecting the mind. The expression is necessarily vague, but the sentiment, we think, will not appear so, when its meaning has been fairly illustrated.

That which draws the chief line of distinction between Music and the sister arts of Poetry, Painting, and Sculpture, is this, that the latter address the passions through the understanding; but Music addresses them at once—without the interpreter. Hence arise the principal respects in which Music is both superior and inferior to those other arts. For through defect of particular signification, it is unable to compete for many of the prizes of genius which the others carry off; but, for the same reason, it has glories and achievements of its own to boast, which the others, indeed, equally compete for, but not equally attain. Now, it can hardly be denied that, whatever powers accrue from the command of reason and distinct significance, the *passions*—in one form or another—are the particular elements which the fine arts\* aim at controlling; consequently, that art must be admitted the most successful which establishes the strongest and widest dominion over those elements. And such is Music, by the universal confession of mankind.

It is no part of our Musical Creed to extol one art at the expense of another. We look upon them all as familiar friends, necessary to our complete happiness; and are so far from entertaining a blind regard for that with which we are particularly connected, that we do not even consider Music to be capable of its full development and analysis, as an object of philosophy, without that sort of “comparative anatomy” which a competent knowledge of the other arts can alone enable any writer to apply. Indeed we have no hesitation in saying, that the defective nature of our critical musical literature in England centres mainly on this, that Music has not been sufficiently regarded in its relation to the other arts—that the side-lights which these afford have never been turned to their proper account. Sir E. L. Bulwer, in his “England and the English,” remarks, shrewdly enough, upon the national indisposition for philosophy and speculation, “We would fight for the cause for which Sidney bled on the scaffold, but we would not for the life and soul of us read a single chapter of the book in which he informs us what the cause was!”† But, it may be asked, how shall we be induced to embrace the cause without persuasion, and how can we be persuaded but by the application of reason, and what is this but the philosophy in question—which we must either read, or hear, or certainly in some manner be made to participate, before fighting.

The sort of philosophy which strikes us as being so deplorably wanting in musical criticism at the present day, and which we would fain see raised in estimation, is that which our great critical neighbours of Germany have called, from the Greek, *aesthetical*; that is to say, literally, “pertaining to the affections;” by usage, “pertaining to the *fine arts*”—the proper movers of the affections. *Aesthetical* philosophy, then, considers the fine arts with reference to one another, as well as with reference to all other objects of knowledge or speculation, and it seeks to deduce from that survey such rules and principles of taste as may be either of particular or universal application.

Inasmuch as such a philosophy aims at the formation of a science of taste, it may be admitted to be vain; since nothing but distant approaches can probably ever be made to that point of refinement. But inasmuch as the ground to be traversed on this voyage of discovery or “expedition into the interior”—as we may call it,—is new ground, and rich in all kinds of curious treasure, the enterprize is assuredly to be commended and promoted.

The ancients could not find the source of the Nile, but their expeditions in quest of it helped them to many other discoveries hardly less valuable. Modern explorers have not found the North West passage yet, and perhaps never will; but, if it had not been attempted, so neither would a thousand miles of coast have been

\* By *fine arts*, we shall always mean *Poetry, Music, Painting, and Sculpture*. These are all in one category, and demand one comprehensive denomination.

† Vol. i. chap. 3.

added by Captain Back to our maps of the new world, nor Ross have planted the standard of England on the earth's magnetic pole. In searching for one thing we often find another. Such has been the nature, indeed, of many of the greatest of human discoveries; and it would be committing the grossest error of judgment, to deny the value of a philosophical inquiry, because it should fail of achieving the particular end it had proposed.

If we pursue the method of analysis above indicated, and consider Music in its relation to the other arts, with a view to the general objects of taste and criticism, we seem to discover certain points of superiority in Music, which we shall be the rather pardoned for insisting upon because they have, as far as we are aware, escaped observation; while whatever excellencies could be discovered on the side of poetry or painting have been over and over again proclaimed and set forth. It has often been remarked that continued praises bestowed on one particular object or individual, tend to inflict injury and disparagement on others in the same rank. In the absence of any critical philosophy applied to the phenomena of musical sensation, the many beautiful expositions to which both poetry and the arts of design have given rise in English literature, may be considered to have operated in some measure to the disadvantage of music, conspiring to raise impressions unfavourable to its estimation as a subject for instructive analysis. If in turning to the account of music the same spirit of inquiry and method of investigation which have been applied to other arts, we should seem in like manner to depreciate those we do not name, or to draw comparisons—when it may be necessary both to name them and to compare them—not sufficiently favourable to the latter, it will be understood that such is the unavoidable retribution involved in the experiment, but that we have the highest veneration meanwhile for all the arts.

But we shall perhaps have a better chance of securing an audience for what we desire to say on these subjects, if we adopt the rule of short lectures. We shall therefore pause here for the present, leaving some weighty arguments still undeployed, like second day's debaters. But, on resuming the adjourned question, we hope to prove to your satisfaction, gentle reader, our first article of belief—"That Music is the *divinest* of the arts.

#### MADRIGAL SOCIETY.

The first meeting of the present season took place on Thursday last, October 18, Sir John Rogers, the president, in the chair. The order of the compositions performed was as follows:—

Motet, Almighty and everlasting God	.	Orlando Gibbons.
Madrigal, Sister awake	.	Thomas Bateson.
As Vesta was descending	.	Thomas Weekls.
O sing unto me roundelay	.	S. Wesley.
Motet, God is gone up	.	Dr. Croft.
Madrigal, Weep mine eyes	.	J. Wilbye.
Now is the Bridals of fair Phoralis	.	T. Weekls.
Tu es sacerdos	.	Leo.
Madrigal, On the plains	.	T. Weekls.
In flower of April springing	.	A. Ferabosco.
Our bonny boots could trot it	.	J. Morley.
Sweet heart, arise	.	T. Weekls.
Fal, fal, la	.	Saville.

Of late seasons it has been usual to strengthen the first meeting, as well as the anniversary which takes place in January, by numerous invitations to professional singers and musicians. The consequence of this support is, that difficult novelties are attacked and executed with an effect unattainable elsewhere, and both these meetings have a powerful attraction for all who understand and enjoy good music. The other meetings of the society are upon a smaller scale. Of madrigals performed for the first time there were two, one by Weekls, "As Vesta was descending," and another by Wilbye, "Weep mine eyes;" both were fine compositions, and highly applauded.

The madrigal of the late Samuel Wesley was repeated and very finely performed. It is a composition of excessive difficulty, but by the assistance of Messrs. Elliott,

Turle, King, &c., who kept the amateurs to their parts, it went well. This work contested the prize given by the Madrigal Society in 1811, but either from its difficulty or some other causes failed—and Beale's Madrigal "Awake sweet Muse," proved the successful one. The impetuous genius of Wesley stood probably in the way of his gaining many prizes, which good temper joined to his great merit, would have secured to him. It is well remembered of this very madrigal, that in the time of Mr. Greatorex's conductorship of the Madrigal Society the composer stopped the performance before it was gone through—vowing that he would not sit to hear his composition *spoiled*—a declaration which every one will perceive to have been more candid than complimentary, and certainly in no respect calculated to put either the conductor or his choir at their ease. But this was Wesley. With the best natural disposition he was unable to control any feeling that immediately pressed upon him; out it came under any circumstances, no matter whom he offended or how he himself suffered for it. There needs no other cause to explain the reason of that poor reputation for ability in composition, which, except among the discerning few, Wesley earned whilst living.

At the very time almost that we are writing of the patronage of the English cathedral school, and suggesting an institution to keep alive the flame of our old genuine church style, the Madrigal Society were anticipating our recommendation. The cathedral pieces given on this occasion were of a beauty of effect, that made us long for a whole evening out of the choice books of Boyce and Croft. When it is considered how few opportunities there are of hearing a full anthem decently performed—from the want of the necessary strength in the parts—it behoves us as Englishmen, who appreciate the sturdy genius of our country as it appeared in Shakespeare, Jonson, Massinger, &c., and in the kindred musical genius of their day, to seize every occasion of upholding a style in which we have accomplished so much. We take this opportunity of suggesting to the council of the Madrigal Society, that the six voice anthem of Purcell, "O God—thou hast cast us out," ought not to be overlooked when there are sufficient means to give effect to that sublime composition. It would form an admirable feature at the next anniversary festival.

#### FOREIGN VARIETIES.

**JOHN<sup>1</sup> BRAHAM AND MARTIN LUTHER.**—At Vienna, Braham passes for the *composer* of the hymn that is identified with his progress through the English festivals, and known among us who "speak by the card," as Luther's hymn. There are strong points of resemblance between these lusty spirits. Martin liked good living and a hearty song, so does John. Martin was a married man, so is John. Martin boxed with Satan at Eisenach, John parries the thrusts of Old Time in England.

But never yet did Braham feel the qualm  
That could induce him to compose a psalm.

**SPANISH SINGER.**—Madlle. Victorine, the daughter of General Quiroga, has appeared in Paris as a public singer.

**MORE OF PAGANINI'S AVARICE.**—The *Charivari* publishes a letter purporting to be from Paganini to the father of Clara Loveday, a young pianist of some reputation in Paris, in which he asks 2400 francs for eighteen lessons, whose object was to show the lady how she ought to learn music, besides 24,000 francs for eight times on which he played. Paganini makes a great merit of his having charged nothing for the musical conversations held at Mr. Loveday's dinner table. (Credat !)

**MUSICAL ELEVATIONS, PROMOTIONS, AND DECORATIONS.**—Maddle. Francilla Paxis is appointed chamber singer to her Royal Highness the Duchess of Parma.—Kalkbrenner is promoted to the rank of officer in the Legion of Honour, and M. Schlesinger has received the order of the golden spur from the pope! We hope they are all pleased.

**NEW INSTRUMENTS.**—The newest discoveries mentioned in the *Allgemeiner Musikalischer Anzeiger*, concern a steam organ, a gigantic violin,\* played with

\* Invented by Sig. Fracchi of Genoa.

pedals, and a flute that gives the effect of wind and string. It is probable that these inventions, if they are brought to any perfection, will lead to an entire revolution in the musical system.

**RUBINI'S SISTER.**—It is not generally known that Madlle. Seraphine Rubini possesses a kindred talent to her brother's. She is at present making a tour of the Archipelago, and was when we last heard of her, at Zante. The voice of so celebrated a person, might, one would think, be carried to a better market.

**AN OLD ORGANIST.**—The organist Schade of Hanover lately celebrated the jubilee of his appointment. In honour of the day, a grand concert was got up at the market church, under the direction of Marschner. The old gentleman then played the same fugue, and varied the same chorale, that he performed on his election fifty years before.

**FEMALE VIOLINIST.**—Madlle. Neumann, a pupil of Paganini's, and Mayseder's, has been giving concerts in Italy with great applause, and has had brilliant success at Venice. She is said to possess a magnificent talent on the instrument.

**A MUSICAL FAMILY.**—Professor Lewy, orchestra and solo horn player to the Court and Opera-house at Vienna, lately passed through Prague on his journey to Russia, with his three sons, Karl, Melanie, and Richard, and gave four concerts at the theatre, which were not so well attended as they ought to have been. The father and sons played concerto quartets on two horns, harp, and pianoforte, which were probably of his own composition, as no name was affixed to them. M. Lewy has a great compass on the horn, a fine *embouchure*, and unites to great delicacy, the energy of the trombone. The eldest son played Czerny's variations on the march in *Otello*, and a divertissement of Thalberg, with great brilliancy; little Melanie exhibited considerable attainments on the pedal harp;—the youngest, Richard (nine years old) was interrupted in his solo on the horn by the loud applauses of the company. Some songs, with accompaniment for piano and horn, were performed by Madame Podhorsky, &c., and the whole performance was much applauded.

#### ON UNITY AND VARIETY IN MUSIC, AND ON THE FUGUE.

THERE are few things more important in the arts, than to make a proper distinction between unity and variety, and to avoid the error of supposing that variety is inconsistent with unity, and prejudicial to it. For instance, variety is the very soul of music, and is, with respect to that art, what proportions are to the mathematics. When a piece of music combines great unity with great variety, it may be justly considered as a perfect production of the art, and as a model for artists.

In the other arts, it is not difficult to shew in what this unity consists, because it rests with the judgment to decide the question; but in music, where everything depends upon feeling, it is almost impossible to give anything like demonstration upon this point. If the question be to avoid monotony, it is by feeling that the composer must be directed, in order to accomplish it; if the object be to avoid any infraction of the laws of unity, his feeling must still be his guide, and the only one that can lead to the attainment of his object.

But there is no method so effective to strengthen this feeling, as to hear often, and analyze attentively, the best models, such as the admirable master-pieces of a Handel, a Jommelli, a Paisiello, a Cimarosa, a Mozart, and, above all, of that most profound and accurate of masters, Haydn.

It has been remarked, that a number of different ideas crowded together into a single piece, are more detrimental to unity, than conducive to variety. Hence it is, that good masters delight in revising their productions, for the purpose of retrenching, modifying, and blending. From two or three parent ideas, sprang some of Haydn's most distinguished master-pieces; but in order to be able to imitate him in this respect, the secrets of the art must be revealed to us, and this knowledge is to be attained only by an initiation into the mysteries of melody and harmony, by means of a pure and classical school.

We venture to assert, that the study of the fugue, if well directed, and not made the end, but the means, can alone teach; 1st, the unity of the modes, as consistent with every possible variety; 2ndly, the art of good modulation; 3rdly, the means

of fully developing our ideas, so as to be able to turn them to the best possible account ; 4thly, the observance of the most perfect unity.

If it be objected, that this study does not lead to an acquaintance with genuine melody, yet it must be allowed that all its principles are referable to melody, and why?—because it is rigidly bound to observe the unity of the modes ; because it presupposes a perfect knowledge of modulation, of the art of developing melodial ideas ; of employing them in the most advantageous manner, and, lastly, because it exacts the most rigorous unity.

Therefore, though this scientific production, the fugue, many possess but little interest for the vulgar, as being above their capacity, and may be received with hesitation even by the learned, because it has, like every other good thing, been abused, still will its value be duly appreciated by the true artist and the enlightened amateur. It will be found that, of all productions, it is the one which demands the most scrupulous unity, and is the only production in which this unity is capable of being perfectly analysed and demonstrated beforehand. It is to the study of the fugue, that the two greatest men in the field of music, Handel and Haydn, were indebted for a large portion of their musical tact, and it is to their proficiency in this branch of study that we owe a great part of their sublime productions.—*Reicha.*

#### SIMON MAYER.

SIMON MAYER was born at Mendorf, a small village in Upper Bavaria, on the 14th June, 1763, and affords one of few instances in which the musician beginning his studies late in life, has obtained an honourable reputation. At the age of twenty-five he went to Italy to study music under Carlo Lanzi, *Maestro di capella*, at Bergamo, and afterwards under Ferdinand Bertini, at Venice. He was in his thirty-first year when he produced his first opera at Venice, entitled *Saffo, ossia i riti d'Apollo la Leacadio* ; and in 1799 brought out a comic opera possessing considerable merit, under the title of *Gli Originale*, better known in this country as *Il Fanatico per la Musica*. It was performed at Paris, and excited a great deal of interest when the celebrated Barilli sustained the character of the *Fanatico*, and Madame Barilli that of *Aristea*. The beautiful air, *Chi dice mal amore*, was never more effectively sung than by the latter.

In 1800 Lodoiska appeared, an opera of considerable power, which obtained great success ; and the following year, *Le due Gironate*, a comic opera, much praised for its spirit and vivacity.

In 1802 he was appointed to the office of *Maestro di capella*, to the church of Maria Maggiore, at Bergamo, in place of his former master, the celebrated Carlo Lanzi ; an appointment that he obtained only after a severe contest with a number of able competitors. It was in this year he produced his great work, *I Misteri Eleusini*, which obtained a high reputation, and may be said to have prepared the way for the reception of Mozart's music in Italy, against which an opinion prevailed that it was too difficult for Italian performers.

Mayer visited Vienna in 1803, and brought out *L'Equivoco*, an opera buffa, which tended much to encrease his reputation amongst his countrymen ; and in the same year *La Ginevra di Scozia* appeared : it is founded on the episode of *Ariodante*, in Ariosto's *Orlando Furioso*. This is still a favourite at the theatres both in Italy and Germany.

On the 19th June, 1800, his *Il Fanatico* was brought out at the Italian Opera House here, for Naldi's benefit, when Mrs. Billington sustained the principal character. It was this same season that Mrs. Billington introduced to the English stage Mozart's operas, when she chose *La Clemenza di Tito* for her benefit, on the 27th March, but it did not meet with much success, for after being performed four nights it gave way to *Il Fanatico*, which continued a favourite during the remainder of the season. Thus, in this year, we became acquainted with the operas of both Mozart and Mayer.

In 1807, Catalini made her first appearance in this country, when she repeatedly performed in *Il Fanatico*, and with so much success that she resumed the character on her re-appearance the following season.

Mayer brought out, in 1808, his opera seria, *Adelasia ed Aleramo*, which some persons think superior to any of his other works. In the following year he pro-

duced a comic opera, called *Il venditor d'aceto*, the overture to which is a clever composition in the lively and brilliant style.

In 1812, *La Rosa bianca e la Rosa rossa* came out; the subject is taken from the history of the Civil Wars between the Houses of York and Lancaster. It contains many pleasing melodies, and met with great success on the Continent. A few years back, it was performed in this country, in a *mutilated* state, when Madame Pasta sustained the character of *Enrico*, but it did not succeed.

*Adelasia ed Aleramo*, first produced in 1808, commenced the opera season of 1815, when Madame Sessi, Senors Geni, Graam, and Le Vasseur, made their first appearance. It was performed several times during the season. On the 20th June in this year Madame Vestris made her first appearance on the stage.

At Milan, in 1823, his *Medea in Corinto*, founded on the classical story of the Sorceress of Colchos, was produced; an opera possessing passages which bespeak the experienced and great master. The recitative and cavatina of *Medea*, in the second act, the subject of which is an invocation of the infernal spirits, is the masterpiece of the opera, and not unworthy of being placed by the side of some of the happiest efforts of Gluck and Mozart. In the following year it was performed at Naples with great success. *Medea* has justly been considered one of the most meritorious productions of modern music. A French publication of this time says, "If we may judge of Mayer by the only great work of his with which we are acquainted, we should place him between Mozart and Rossini—rather below both. He has less enthusiasm, less gaiety than the latter; but his music better constructed, is more dramatic. He shines principally by his admiration of that beautiful harmony which so essentially characterizes the great German composer. Mayer is, in the technical language of the art, a *diminished Mozart*." In this year his *Demetrio* was performed at Turin.

On the 1st of June, 1826, *Medea* was brought out at the Italian Opera House here, with great success, for the benefit of Madame Pasta, who sustained the part of *Medea*:—her fine acting in this character will not be soon forgotten. Madame Pasta also performed in this opera with immense applause, at Paris and other places on the Continent.

In 1827, Mayer founded a musical society, *L'Unione Filarmonica*, at Bergamo, which, from his exertions, met with considerable success. He composed an overture for it, abounding in the grand and harmonic effects which generally characterize his works. He was also appointed Director of the Theatre at Bergamo, and composed in this year an oratorio called *Samuele*, dedicated to the Duchess of Parma, who sent him a handsome present. A new musical journal was established at Milan, in May, 1827, called *I Teatri, Giornale Drammatico-Musicale e Coregrafico*, to which he contributed. At a performance of sacred music at Warsaw, to the memory of the late Emperor Alexander of Russia, which lasted five days, a *Benedictus* composed by him was performed.

In 1828, Mayer was made, by order of the King of Naples, Corresponding Member of the Royal Neapolitan Academy of Fine Arts. A work was published at Milan under the title of *Mayer e la Musica, Almanacco per l'anno biestile*, 1828, containing a spirited memoir of this celebrated composer. On the 12th of May, 1831, *Medea* was reproduced at the Italian Opera House here, when Madame Pasta performed to an overflowing audience.

Besides the works already enumerated, Mayer has composed a great number of operas, several oratorios, ten masses for a full orchestra, (which, it is said, would not suffer even in a comparison with the works of the same description by his celebrated countrymen, Haydn and Mozart), two solemn vesper services, and several hymns to the Virgin. He also published a work at Venice, entitled, *A Discourse on the Origin, Progress, and Decline of Music*.

We are not aware whether Mayer is still living, if so, he must be in his sixty-sixth year.

#### HUMMEL ON EXTEMPORANEOUS PERFORMANCE.

Although particular instruction on this point can neither be given nor received, yet we may impart many useful remarks, and detail the result of much experience respecting it.

To extemporise freely, the player must possess as natural gifts, invention, intel-

lectual acuteness, fiery elevation, and flow of ideas; the power of improving, arranging, developing, and combining the matter invented by himself, as well as that taken from others for this purpose.

As the result of scientific education, such perfect readiness and certainty regarding the laws of harmony, and the most diversified applications of them, that, without even thinking particularly about them, he no longer transgresses the rules; and so great a readiness and certainty in playing, that without effort, and in any key, the hands may execute whatever the mind suggests, and execute it, indeed, almost without any consciousness of the mechanical operations which they perform. What the moment presents to the artiste must be played on the instrument correctly, with certainty, and in a suitable manner; and this must not be felt as a difficulty by the artiste, nor absorb the attention of his mind in a greater degree, than it claims the attention of a man who has received a scientific education to write with correctness, precision, and propriety: otherwise he will incur the danger, either of stopping short and losing himself altogether, or of being driven to common-place ideas, and to passages committed to memory.

To elucidate all this, I do not believe that I can do better than point out the way by which I acquired the power of playing extemporaneously. After I had so far made myself master of playing on the instrument; of harmony with all its applications; of the art of modulating correctly and agreeably; of enharmonic transition; of counterpoint, &c., that I was able to reduce them to practice; and that, by a diligent study of the best ancient and modern compositions, I had already acquired taste, invention of melody, ideas, together with the art of arranging, connecting, and combining them: as I was employed throughout the day with giving lessons and composing in the evening, during the hours of twilight I occupied myself with extemporising on the piano forte, sometimes in the free, and at other times in the strict or fugue style, giving myself up entirely to my own feelings and invention.

I arrived particularly at a good connexion and succession of ideas; at strictness of rhythm; at variety of character; at changes of colouring; at the avoiding of great diffusiveness; (which easily degenerates into monotony) I endeavoured to ground my fantasia on the flow of my own ideas, as also occasionally to weave among them some known theme or subject, less with a view to vary it, than to elaborate and exhibit it quite freely on the spur of the moment, under various shapes, forms, and applications, either in the strict or free styles.

When by degrees the taste and judgment were correctly formed, and when, after a couple of years quiet study in my chamber, I had acquired a sort of dexterity and confidence in this matter, and certainty and ease in executing, mechanically with the fingers, what the mind on the instant had suggested, I ventured to extemporise before a few persons only: sound connoisseurs, others unacquainted with the science, and while so doing, observed quietly, how they received it, and what effect my fantasia produced on both portions of my little assembled and mixed public.

Lastly, when I had succeeded in attaining such firmness and certainty in all this, as to be able to satisfy both parties equally, I ventured to offer myself before the public; and from that moment, I confess, I have always felt less embarrassment in extemporising before an audience of two or three thousand persons, than in executing any written composition to which I was slavishly tied down.

TIME, PATIENCE, and INDUSTRY lead to the desired end.

#### REVIEW.

*New System for learning and acquiring extraordinary facility on all Musical Instruments, particularly the Pianoforte, Harp, Violin, and Guitar, as well as Singing in a very short space of time, with a new and easy method of marking the fingering of all Wind Instruments; illustrated by forty-four explanatory plates, &c. By Auguste Bertini. Second Edition.*

The author of a system stands generally in the same relation to it as Pygmalion to the statue. No sooner has he shaped and fashioned it, and brought it to the proportions of a goodly volume, than he straightway falls in love with it; and the more he may be disappointed of expected sympathy from the public, the more he

is ready to go to all the fiends in Tartarus in defence of it. This may be weakness, but the feeling is natural, and therefore amiable; we love what we suffer for, and man may surely have the same regard for the painfully conceived offspring of his brain, as the bear for the cubs she so diligently licks into shape.

With the friendliest disposition towards those who devote themselves to the elucidation of the difficulties of practical music:—in which heaven knows there remains much to be done,—we confess it is not without pain we view the waste of much ingenious thought by the admixture of irrelevant or trivial matter in a system, which is far too complicated in its design and structure to become popular, or to have any success except under the direct personal superintendence of its author. To such a class the work before us belongs. Its pedagogical merits can only be tested by the personal and *viva voce* communications of M. Bertini himself; with such advantages it may teach the pupil, but a system which taught the teacher would have been better.

What is good in this system, as for example; the teaching of reading, both as it regards the cleffs and the proportions of the scales—by transposition, has long been familiar to the intelligent professor. There is merit also, although the idea is far from new, in separating mechanical from *musical* practices. However, in certain branches of instrumental execution, it is doubtful how far this could be done with effect. An aspirant to bassoon playing, for example, might practice his fingers, acquire a perfect flexibility, and a knowledge of every hole and key, and save his breath; yet, on proceeding to the important point of the *wind*, find himself master only of the pantomime of his instrument, and deficient in some of the first requisites of a tone. The man who committed himself to bassoon practice without first testing his lungs, lips, and the correctness of his ear, would deserve to die of a consumption, and have idiot written on his tombstone. Yet M. Bertini gravely proposes that the fingers should be practised *first*; as, if any generous fagottist, would spare his lungs on such paltry considerations. The first thing towards playing on a wind instrument is to be sure that you can *sound* it, which is by no means so certain as it would seem. Observe the trombone player. How easily he takes his instrument, and clapping it to his mouth, screws his lips into some mysterious orifice, discharges through it a current of air, of a force or quantity known only to himself, and we enjoy the result,—a grand tone. Hand the instrument to the first hale man in the neighbourhood, and request him to *wind* it. He may blow his cheeks into orbs, and his eyes out of his head, and the more he blows the more the instrument *won't* sound; an evident proof that nothing in wind-instrument playing can take precedence of the formation of tone, to the production of which there may be permanent physical impediments.

The following is a fair specimen of our author:—“In the practice of wind instruments that require fingering as, for instance, the bassoon, cimbasso, clarionet, fife, flageolet, flute, hautboy, keyed bugle, &c. it must not be attempted, at first, to blow in the instrument, which thing will save a great useless exertion of the lungs; but nevertheless, the fingering must, of course, be attended to. \* \* \* When the fingering is rendered quite familiar, then it is time enough to blow in the instrument in order to acquire the proper *embouchure* or quality of tone, taking care that each note is *articulated*, or *tongued*, in order to exercise the tongue to the best advantage.”

Now here is the grand difficulty left to take care of itself, and nothing said about it. In the performance on wind instruments, whose first duty in the orchestra, is to sustain long notes—the mere covering of certain holes by the hands must be a simple business, while all who have made the experiment, know that the management of the lips, the tongue, and the breath, is so difficult, as to resist all the first approaches of a beginner, and to render his preliminary attempts despairing. To say, therefore, “tongue this,” or “articulate that,” involves a presumption on the ability of the pupil which is ludicrous. M. Bertini does not appear to reason any better when he says, “I should observe here that, in the practice *without* an instrument (a wind instrument or any other) the instrument must not even be *looked at*, and without moving either arms, hands, or fingers; the student must nevertheless fancy in imagination the form of the instrument, and the performance of every note, with the sound it ought to produce,” &c. This last is a tolerable requisition from *green* performers, and presupposes them far better

musicians than pupils generally are, though not better, we admit, than they ought to be, were orchestral education conducted on a proper footing in this country. The directions for "not looking at" our instrument, and yet for seeing it in imagination, together with all the virtues of quietude so strongly recommended, puzzle us extremely to divine their exact value. One would think that the whole heaven of practical music was to be obtained by lying on one's back on a sofa and pondering: a notion worthy of the eminent fraternity of Laputian philosophers, who extracted the sunshine from cucumbers. "Nulla nisi ardua virtus," is certainly true of instrumental performance; and it could only have been a disciple of the Bertini school, who being asked whether he could play the bassoon, replied with an exquisite mixture of conscientiousness and humour—"I don't know, for I never tried." If we could make ourselves performers with as much ease as the statue of old that sang at the approach of the sun, it might be desirable, but, alas! neither the power of steam nor of M. Bertini are likely to bring about this consummation.

Our principal objection to this work is, that it endeavours to embrace too many objects, and consequently treats them all superficially. Of what good for any practical purpose, can it be to set forth the compass of a set of orchestral, especially brass instruments, which the experienced know to be constantly varying with the skill of the performer. Dependance on such instructions leads young authors in their first efforts at composition into the most perplexing errors.

The chief novelty in M. Bertini's system of teaching the pianoforte, consists in the application of a pair of pincers to the wrist of the player; one half minute's screwing confers strength for the next twenty-four hours. Now, though it is well known that there may be mechanical means for the acquisition of strength, M. Bertini's directions for holding the body, the head, the arms, and for managing the eyes, the breath, &c., are so tediously minute, that they are as much beyond mortal memory as mortal faith, and the worst of this is, that the whole nature of the operation, by any forgetfulness is rendered null and void. This long incantation scene, which was to raise a spirit of power in the wrist has been found not only troublesome—but painful. When screwed exceedingly hard, the pincers hurt, and ladies and even gentlemen objected to the *vice* of M. Bertini. These implements are therefore thrown aside, and M. Bertini announces a new discovery, *superior to the use of pincers*. "This operation does not require any instrument whatever, as every body possesses the means of producing the desired effect, without being troubled with any apparatus. The effect is infallible, and must take place on the student's acting as directed. It is almost instantaneous, it acts like magic \* \* \* it may be done by a child, it is not in the least painful, &c." Truly, Dr. Morrison does not deserve such "a commodity of good names" as he has found for his pills that cure all diseases;—some of them have been lawfully earned by Bertini. What this grand new discovery is can only be learned on application at No. 3, Lower John-street, Golden-square, for the author as good as lets us know that he is not going to regenerate the amateur world for nothing—a resolution for which we highly commend him. This means is equally applicable to the voice, and "will add a whole octave to the natural compass"—which way, whether up or down, is not stated—but at all events, one way or the other. Wonderful and mysterious are the doings in Lower John-street.

That there is no book from which some good may not be gathered, is illustrated afresh in the one before us. Though we think M. Bertini, as a writer, deficient in method and in the lucid communication of his ideas, and though he claims the invention of some nostrums, whose effect defies probability, it is not to be denied that he sees into some part of the philosophy of musical acquirement. The knowledge of the scales and chords by transposition—the inculcation of mental study, and the total division of mechanism and music—all these separately pursued and yet advancing together are the true method to be observed in the formation of the artist. For his advocacy of these principles in musical education M. Bertini, deserves credit, and if he will discard his "system" and his nostrums, and communicate his knowledge on this foundation alone, he cannot fail to prove a good master.

*Merriott's Psalmody, without words, consisting of One Hundred and Four ancient and modern standard Congregational Tunes, and can be sung to the*

*different measures in the selection of Psalms and Hymns, with Eighty Interludes composed for this work. The whole harmonized for the Organ, arranged and composed, with Annotations, &c., by Edwin Merriott.*

The psalmody of Mr. Merriott is of an excessive simplicity, which would be just what is wanted in that species of music, were the simplicity of the right kind. We dislike as much as any one the torturing of church melodies by elaborate, chromatic, or artificial harmonies, which destroy the sentiment of the tunes almost as much as the flattest common-place. But there is a mean between the two:—an art to be gathered out of Croft, Jeremiah Clark, Ravenscroft, &c., which all who are engaged in the arranging of psalm tunes should either master, or resign their labour at once. Of taste for these nervous old English harmonies there is none in Mr. Merriott's work; there is nothing in it antique or church-like—every chord would seem to befit a new brick-built, plastered, and painted chapel-of-ease, in which, there being no associations, one naturally expects no taste. The symphonies are brief—indeed so brief that they generally finish before they commence the idea, such as it was, that Mr. Merriott intended to develope. Nevertheless they are, in Shaksprian phrase, “exceeding brief and tedious.”

*Sacred Harmony; being a Selection of Psalm and Hymn Tunes, arranged for Three Voices, Two Trebles, and a Bass. No. I.*

These tunes are selected for the children of Sunday schools and the choirs of dissenting chapels. They have the genuine twang of Lady Huntingdon about them—we need say nothing more.

*Mary's Grave, a Song; the Words by the Rev. H. F. Lyte; the Music composed, and dedicated to Mrs. Baron, by Mrs. Horatio Barnett.*

For so serious a subject as the death of Mary, there is rather too much *pianofortizing*, rather too extensive an imitation of the thrush in shales, &c., to preserve the necessary solemnity. In other respects the harmonizing and general feature of the song have merit.

*Wearies my Love of my Letters? The Words by Col. George P. Morris, the Music by Charles E. Horn.*

This song is distinguished by a jaunty air, and has an accompaniment worthy of Strauss. It possesses its hearer with an irresistible desire to waltz.

#### DISTRIBUTION OF PRIZES BY MUSICAL CLUBS.

We have received the following letter on this subject from a correspondent:—

TO THE EDITOR OF THE MUSICAL WORLD.

Sir,—There appears a notice in a late number of your miscellany, to the effect that the musical society, calling itself “The Western Glee Club,” will again give a premium this year of five guineas for the best glee. I am reminded, by this notification, of a rather detailed criticism published in the *Musical World* last year, which set out in no mean terms of commendation of the successful composition, *e. g.*, “words admirably expressed”—“movements well contrasted”—“much fervour and spirit pervading the whole,” &c.,—but which, in the sequel, taxes the author with “letting go an A flat, which he had better have retained, as he would thus have avoided a false relation between tenor and bass;” presently discovers a copious sprinkling of more palpable defects—to wit, successive 5ths and 8ths, together with false progressions, fughetta incorrectly answered, 4ths unprepared: in fact, schoolboy blunders from first to last.

Now if the object of this club in giving a premium, be the encouragement of young composers of promising talents in this branch of writing, the design is surely liberal, and the judgment awarded in this case may, perhaps, have answered its end; but if the object be to obtain for the club, according to the more general understanding, a valuable accession to its stores, to enrich the musical community with new sources of delightful harmony, and to cherish and reward genius; it is to be hoped that for the future, your task of criticism upon their prize glee will not involve the perplexities of judgment above exemplified. If it be true that

Mr. Bishop, Mr. T. Cooke, and other writers of established merit, are continually to be found amongst the candidates, and if the umpires are not, as must be apprehended to have been the case in the former instance, as consummate tyros as the author to whose work they adjudged the prize, it may reasonably be expected that a judgment more consistent with the objects of the society may this year take place.

It is undoubtedly one primary object proposed by the various musical clubs which decree prizes for composition, to effect improvement in the styles they respectively cherish, but there seems some grounds for apprehending that they will not merely fail to achieve that object, but will even conspire to bring those styles into general contempt, unless far more caution and judgment shall be exhibited, than appears to have been usual of late. At present we see, as one result of the course which these clubs appear to adopt in the adjudication of their prizes, the misdirection of the taste of uncultivated listeners, and the general disgust of the better judging.

Suffer me to notice one further point in relation to these societies. It is not such old-established clubs, understood also to be flourishing and wealthy, as the catch club and glee club, that one would have expected to find labouring under a necessity of so economising their funds as not to extend beyond a fixed limit the expense of copying, rehearsing, &c. ; a necessity which seems to be proclaimed in the otherwise stupid prescription, which admits none as candidates for the premiums they offer but their own members, or rather a small body of such members, for their *singing* usually out-number their *composing* members considerably ; and, who, after all, may be by no means the best writers in that branch of composition.

I am, Sir, your obedient servant,  
W.

[The custom of restricting the competition for the prizes offered by these societies to their own members, obviously removes them from the character of public encouragers, and shows as little better than the farce of patronage.

We hope we need not remind our correspondent that *we*, the present inhabitants of the "World," are not that *antediluvian* "We," of whose comical perplexities and contrarieties in criticising a prize glee, he reasonably complains.

As for the affairs of glee clubs, catch clubs, &c. we shall probably take some occasion of offering an opinion respecting their constitution, objects, and performances.]

TO THE EDITOR OF THE MUSICAL WORLD.

Sir,—The writer of the paragraph which appears in your last number, relative to Madame Albertazzi's non-performance of "Cinderella" must, I think, be in some error with regard to the English version of that opera. I do not possess a copy of Mr. Lacy's arrangement at present to refer to, but, as far as my memory serves me, the whole of the music sung originally by *Cinderella* is retained, with the exception of the introduction to the celebrated finale, viz.—"Nacqui all affano." I am aware that *choruses* from "William Tell," and "Armida," were introduced, to add to the effect of the ball-room and fairy scenes, but with these exceptions, the opera, I think, will be found very nearly to agree with the original, (though perhaps, not occurring exactly in the same order); probably you, Mr. Editor, can throw some light upon this subject. It certainly is a great pity that Madame A. did not appear in this (her greatest) part, as the opera has always been a great favorite, and would, no doubt, have been far more attractive than either of the two in which this lady has appeared.

I trust you will excuse my troubling you with this long epistle, my only object in addressing you is, that if statements uncalled-for appear, it is but just the real cause should be given.

I am, Sir, yours, &c.

L. C.

Chelsea, 19th Oct. 1838.

## PROVINCIAL.

READING.—Mr. Corrie gave two concerts, on Tuesday last; the principal vocal performers were Miss Bruce, Mr. Leach, and Mr. Corrie; Giulio Regondi was amongst the instrumentalists. The Amateur Musical Society announce three concerts during the winter, provided there are one hundred subscribers.

GLoucester.—The admirers and patrons of sacred music will be gratified to find that a choral society has recently been established in this city, the meetings of which are held weekly at St. Nicholas Church. We trust that the number of its members will ere long be considerably increased, and that it will receive a corresponding degree of support from all who are promoters of sacred music, and friends to the encouragement of local talent, so as to enable its originators to carry into effect its permanent establishment. It is surprising that a city like Gloucester has so long remained without such a society, when almost every other city and large town in the kingdom can boast of a similar institution.—*Gloucester Chronicle*.

The organ of the church in the aristocratical and beautiful little village of Newland having been changed from a barrel to a finger organ, with six stops, and having also been gilded and decorated externally, so as to present a very handsome appearance, was re-opened on Tuesday last, by Mr. Mayo, the organist at Lydney, when the Coleford choir, assisted by certain amateurs from Stroud, performed a selection of choruses from Handel, Pergolesi, &c. The ancient and noble edifice was well filled by a respectable congregation.—*Gloucester Chronicle*.

POOLE.—Great improvements have lately been made in the choir of the parish church of St. James, in this town. On Sunday last, for the first time, all the singers, twenty in number, wore surplices, which had a very pleasing appearance. Much praise is due to Mr. Sturmey, our new organist, for his zeal in the improvement of the choir; several excellent vocalists have lately been added to it, and the congregation are much gratified with the performances, both of organist and singers.

OLDHAM.—The first meeting of the Gentleman's Glee Club for the season was held on Thursday evening, at the King's Arms Inn, Greave's-place, under highly favourable auspices. There was a numerous and very respectable company, who spent a most delightful evening. In addition to the usual talent, which is by no means ordinary, there was the efficient aid of Miss Hardman. The public-spirited committee of the club are likely to render the approaching season extremely gratifying in select performances.

CARMARTHEN.—Mr. Bochsa intends paying us a visit, and will give a concert on the 22d of November next, either at the Bush, or Boar's Head assembly room. He will be accompanied on this trip by Mrs. H. R. Bishop, Signor Brizzi, who was here with him last year, and Signor Puzzi, the celebrated French Horn player.

Mr. E. W. Thomas, accompanied by Mr. Sapio and Mr. Williams, the organist of St. Michael's Church, Aberystwith, and the Misses Williams, were to give a concert yesterday.

ABERGAVENNY.—The subscriptions towards the next meeting of Welsh Minstrels amounts to 350 guineas. The whole of this sum is to be given in prizes. Our Welsh friends, in their patronage of the art, truly set us an example well worthy of imitation.

## COURT CIRCULAR.

The Queen attended divine service at St. George's Chapel, on Sunday last. Her Majesty was accompanied by her Royal Highness the Duchess of Kent, Lady Littleton, and the visitors at the Castle. The service was Boyce in C; the sanctus and responses by Sir Andrew Barnard, and the anthem, "God is our hope and strength." Greene. Mr. G. J. Elvey, Mus. Bac. presided at the organ.

## MISCELLANEOUS.

PROVINCIAL ANNOUNCEMENTS.—Bochsa, with Puzzi, Mrs. Bishop, and Brizzi, intend to make a professional tour for a couple of months. Mori, also, with Miss Birch, Miss F. Wyndham, and F. Lablache, will make a short trip.

THE SACRED HARMONIC SOCIETY have announced the performance of Handel's oratorio, Samson, for Wednesday evening, the 14th of November.

**ROOKE'S AMILIE.**—This opera was to have been brought out at the National Theatre, New York, on Monday last, in which Miss Sheriff, Wilson, and Seguin, were to make their appearance before an American audience. All the places, it is said, were taken, and that Wallack has spared neither trouble nor expense in getting the opera up with great splendour.

Mr. BALFE is engaged to perform at the Dublin Theatre for a few weeks; he is to be joined by Mr. and Mrs. Wood; they will commence on the 10th of November. Balfe will take with him the librette of a new opera, with a view of composing the music during his stay in his native land.

**Mozart.**—Madame Schlick, the famous violin-player, who was a particular friend of Mozart, being in Vienna, about the year 1786, solicited the composer to write something for their joint performance at her concert. With his usual kindness, he promised to comply with her request, and accordingly composed and arranged, in his mind, the beautiful and grand sonata for the piano and violin, in B flat minor, with its solemn adagio introduction. But it was necessary to reduce this to writing. The destined day approached, and not a note was committed to paper. The anxiety of Madame Schlick became excessive, and at length the earnestness of her entreaties was such, that Mozart could no longer procrastinate. But his favourite and seductive game of billiards came in the way, and it was only the very evening before the concert, that he sent her the manuscript, in order that she might study it by the following afternoon. Happy to obtain the treasure, though so late, she scarcely quitted it for a moment's repose. The concert commenced; the Court was present, and the rooms were crowded with all the rank and fashion of Vienna. The sonata began; the composition was beautiful, and the execution of the two artists perfect in every respect. The audience were all raptures, and the applauses enthusiastic. But there was one distinguished personage in the room, whose enjoyment exceeded that of all the other auditors,—the Emperor Joseph II., who, in his box just over the heads of the performers, used his opera-glass to look at Mozart, and perceived that there was nothing upon his music-desk but a sheet of white paper! At the conclusion of the concert, the Emperor beckoned Mozart to his box, and said to him, in a half-whisper; "So, Mozart, you have once again trusted to chance!"—"Yes, your Majesty;" replied the composer, with a smile, half of triumph and half of confusion. Had Mozart—I will not say studied—but merely played over this music once with the lady, it would not have been so wonderful; but he had never even heard the sonata with the violin.

#### NOTICE TO CORRESPONDENTS.

If Mr. Ollivier will reduce his letter to reasonable compass, so as merely to touch upon the points of the controversy between us, we will insert it and reply to it. By more carefully reading the prospectus published the week before last, Mr. Ollivier will perceive that it is not part of the *present* plan of this Magazine to fill it with dry details and personal squabbles, in which the public at large are wholly uninterested. Our own opinion is, that either the questions asked by the writer of the article should be satisfactorily answered, or the defence left to its best security—oblivion.

**SACRED HARMONIC SOCIETY**  
EXETER HALL.—On WEDNESDAY, Nov. 14, will be performed Handel's Oratorio, *SAMSON*. Principal Vocal Performers:—Miss Birch, Miss F. Wyndham, Mr. Bennett, Mr. J. O. Atkins, and Mr. Phillips. The Band and Chorus will consist of Five Hundred Performers. Tickets Three Shillings each, Reserved Seats Five Shillings, may be had of the Principal Music Sellers, and of Mr. Rees, 102, Strand, opposite Exeter Hall.

**T. BREWER.** Hon. Secretary.  
The Society meets for Practice at Exeter Hall every Tuesday Evening. Subscription 1*l.* per Annum.

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<b>O</b> p. 18. <b>Q</b> UINTETTO, 2 Violins, 2 Viole, and Basso in Parts.....	9 0
N.B. In the press, this Quintetto, as a Duet for the Pianoforte, by Czerny.	
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The Full Score with English and German Text.....	90 0
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The Vocal Parts, separate.....	20 0
N.B. The whole of the Airs, Choruses, &c. from St Paul, arranged, both for 2 hands and 4 hands, by H. J. Gauntlett, are in the Press.	
The following pieces, from the Oratorio of St Paul may be had singly.	
1. The Overture, for two Performers on the Pianoforte, arranged by the Author.....	4 0
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11. Happy and blest are they (Chorus).....	2 0
12. Come unto me all ye... Mr. H. Phillips.....	2 0
13. But the Lord is mindful of His own, Mrs A. Shaw.....	1 6
16. Sleepers, awake (Chorale).....	1 0
18. O God, have mercy—Mr. H. Phillips.....	2 0
20. I praise Thee, O Lord (Air and Chorus) Mr. H. Phillips.....	2 0
25. Now we are Ambassadors (Duettino) Messrs. Braham and Phillips.....	1 0
Op. 36. St. Paul, continued:	
26. How lovely are the Messengers! (Chorus).....	2 0
27. I will sing of thy great mercies—Mrs. Wood and Miss Clara Novello.....	1 6
29. O Thou the true and only light (Chorale).....	1 0
30. But Paul and Barnabas..... { Messrs. 31. For so hath the Lord (Duet) { Braham & Phillips.....	2 6
33. Oh! be gracious (Chorus).....	2 0
36. Know ye not that ye are His temple—Mr. H. Phillips.....	2 0
40. Be thou faithful unto death (Vcello, Obl.) Mr. Braham and Mr. Vaughan.....	1 6
Op. 37. Three Preludes and Fugues for the organ, with pedals obligato, ded. to Att- wood	
No. 1. Prelude and Fugue, in C minor.....	1 6
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No. 1. Veni Domine (G minor) 3 voices.....	2 0
The separate Vocal Parts of ditto.....	1 0
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3. Surrexit pastor, (G major) Duet and Quartett.....	3 6
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Op. 42. "As pants the Hart."—The 42nd Psalm set for Four Voices and Instruments	
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